VIEWS AND REVIEWS OF ART, INCLUDING FORAIN'S DAZZLING DRAWINGS

Exhibition of Forain's Work-Fromke's Pictures Shown-Beardsley's Drawings.

By HENRY MeBRIDE.

OR a generation or so Forain has been a hero to artists, yet his American reputation grows so glowly that Mr. Kraushaar, who conceived the idea of a Forain exhibition several years ago, has had the greatest difficulty in assembling five paintings and a handful of the wonderful

What becomes of the Forsin drawings? For that matter they are not 100 frequently met with even in France, where he has been pouring them out prodigally for years and years. It is inconceivable that they should have been destroyed, so the obvious conclusion is that some Parisian Mr. Leiter has been quietly buying them all in. It is dreadful, of course, to do such things, yet somehow I wish I had had the idea myself. In that case I should very generously have loaned to Mr. Kraushaar several hundred of those superb and swift charcoal drawings that used to come out in Figure, and also that caustic series of pen and inks that followed the Dreyfus trial day by day.

What stunning drawings they were to be sure. And how harmful to stu-Walter Pater said that success meant to burn like a white flame at every instant. Forain burned like a white flame. But Walter Pater said nothing about the attraction of white flames for moths. Moths to him represented that uninteresting and easily forgotten phenomenon, failure. Moths were plentiful enough in Paris in the long years of peace between the two wars and an astonishing number of those who came to grief singed their wings at the Forain candle, being mised into the idea that what the master ity in the drawing that is nevert



"The Picture Dealer," by J. L. Forain; on view, Kraushaar Galleries.

left out had made art so much easier, subtle enough to sometimes escape at Any one who ever concludes that art tention-the painterlike touch that is is easy is near death anyhow-so perhaps Walter Pater is right in closing his eyes to everything except the great

If these misguided moths could have seen the Forain paintings in time they would have realized an important qual-

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He is a painter who has studied the great masters, not to copy them, but to learn from them the great fundamental laws of art. He does not scamp, does not seek shortcuts. The easy originality achieved by bisarre and eccentric mannerisms has no interest for him. His interest is in painting, in painting well, and in painting beautifully

"There is not a canvas in the exhibition but is capable of giving long continued pleasure to the observer. Here are pictures with which one might be glad to live. Too many of our artists of to-day use paint to create something ugly and unpleasant. To stand up boldly for beauty is a distinction in itself, and a welcome one."

There is no diminution in the fashioninterest in the work of Leon Bakst and the same persons who crowded the Knoedler Galleries to see the Drian and Erte drawings are going there again to see the Bakst designs. There is not this time the reclame of the ballet performances to assist public enthusiasm and there is no special indication that the world intends to recreate that costly and unwieldy vehicle of the arts, the Ballet Russe; so that we are almost already in the period spoken of by Mr. Birnbaum, who first introduced Bakst to Americans:

"When the huge settings will crumble and the fashion for the opera and the ballet will change we shall still have these exciting designs to remind us that we had in our midst a stimulating artist who delivered us forever from the name will then be linked not only with ers, but with modern innovators, like William Morris and Gordon Craig."

Almost as though Bakst had con

ously recognized that something extra would be required of him, now that NI has pinned the loud pedal down as hough to arrest the attention of the whole world with his dynamics. this on a question of dolls, too! Bakst has been amusing himself with a "Dol in which the marionettes have been decked out with a richness and horoughness worthy of the best Italian traditions. There is a complete dramatis persone: a beggar doll, a rich doll with groom, a doll princess, a shopper, a alesman, an English lord, a watermelon seller, a "Daughter of an American." &c. There are the exuberance of fancy for which Bakst is noted and an immense

eriousness in regard to details.

But what strikes the student who already knows his Bakst is the added force, both of color and line, that Bakst has assumed. He smashes the colors on with as much ardor as Strauss smashed discords into his "Domestic Symphony. The row in the "Domestic Symphony concerned itself, so the composer said, with a row about the baby between the husband and wife, and one of our critics said Strauss couldn't have raised a bigger row had he been describing the crack of doom.

But Bakst's dynamics, like Strauss's nay typify more than meets the eyes and ears. There may be some invidious Russian references to present day humanity in his puppets—though outwardly they pretend to hark back to the days of

ORIGINAL DRAWINGS BY AUBREY BEARDSLEY

The loan exhibition of Aubrey Beards ley drawings in the Gimpel & Wilden-stein Galleries times well with that of the Forain exhibition, for both collecalthough the callow must be warned as strenuously against copying the one as the other. Both have had an immense



"Early Greek Relief"; Canessa Galleries.

oth are certain to be ranked by por terity as among those who have created The drawings are all owned by Ameri-

cans and have been assembled from the collections of A. E. Gallatin, Henry C. Quinby, Mrs. Payne Whitney, W. M. Ivins, Prof. Paul J. Sachs and Richard

A number of Beardsley's highly finished drawings are included, interiors with marquetry floors, draperies of lace. Alagree allver and the famous minutise than Beardsley to exacute. In all these things he displays a sureness of hand that one can compare, without exaggerabrandt etchings. He was a very great workman, as Rembrandt was, in addi-tion to being an artist. The wash drawing of Mollers is a Beardsley of a dif-ferent character, but whose charm is just as certain and as indefinable as in the line drawings. There also is a cap-tivating drawing of "Two Figures in an Attic" that will be new to most con-

ey as carefully as any one in America has written the introduction to the catalogue, in which he says, in part:
"I think it desirable, however, to emphasize the fact that Beardsley was

Mr. Gallatin, who has studied Beards

openly hostile to the views held by some openly hoathe to the views held by some of his contemporaries in art and in lit-erature. He did not altogether sympa-thize with many of the sathetics; for one thing he disliked the author of 'Salome.' even going so far as to satirise him in the marvellous drawings which he made for the printed version of this play. In many quarters Beardsley's art was wrongly interpreted at the time he made such drawings as these, although this misunderstanding, says J. M. Kennedy in his English Literature, 1880-1905, seems justly ridjoulous to us at the

"Arthur Symons, Max Beerbohm, Robert Ross and other friends of Beardsley, who also were writers, have recorded the outlines of the artist's un-eventful life, and it does not seem necessary to set them down again. I shall merely reprint the consensus of reaponsible opinion regarding Beardsley's true attitude foward one side of the fin de siecle, including those of the authors just mentioned, as expressed by Dr. George C. Williamson. Beardsley, this critic writes, 'was never more than a wonderful precoclous boy, with all the



eur utilitarian civilization..
"Wolmark's artistic aim is not to pre-

some simplification of form, this same

"Wolmark won't paint everybody.

nature which no other artist saw.

culminates in a piled up tossing mass of

o the scarcely discernible horizon.

is expressed in its own foreword;

"The project of an impressive me-morial by which the city of New York

shall commemorate the men who took part in the great war now is coming be-

fore the citizens in its first aspect of suggestion, drawings and models. This

formative stage of the project calls for the most serious thought and critical

judgment, for which fortunately there is

systematic and intelligent procedure in

ample time. It is necessary to adopt

Reviewing the existing situation, the society presents in this Bulletin consid-

erations of criticism and certain con-

structive suggestions, which it considers

nust precede further discussion and ac-

tion because essential to any real solu-tion of the problem which the Mayor's

of academic

Institute.

achieved strength.

composition, but

"The sitter is primarily a medium for

trission of all but the essential.

five years ago have been fully sussent highly colored facts in his cantained, and Beardsley's true position in vases—he leaves that to others. He art as a great and profoundly original artist is far more realized than ever be-fore. Beardsley's drawings are being absorbed into many important private He concentrates only on the essential collections, as well as by the museums: The content of his design concerns him collections, as well as by the museums; de litter list includes the British Museum, the Metropolitan Museum of Art and the Berlin National Gallery."

Horace Brown, who has exhibited at the expression of the painter's mood, and the Academy, is making a debut at the picture conveys in terms of paint Raiston's with a number of vigorous, the extent of the stimulation the artist straightforward landscapes. Mr. Brown receives. The artist gives back much has been painting, for the most part, in New England, and his point of view is more than the sitter brings to him. orthern. That is to say, his work has something in common with the clever andscapists of Norway and Sweden, in graph or vie with it as a statement of eing clear, unsentimental and some- fact. It is a photography which is responsible in great part for the direction in which modern painting moves. For

Dorothy Swinburne McNames, in the licity exhibited. Recently it was Knoedler Galleries, are in sanguine, and sequired by the Macbeth Galleries, noedler Galleries, are in sanguine, and all have an old fashloned sobriety and implicity that is attractive. Miss Mc-Names has a genuine interest in her young sitters that shows itself unmis in her drawings. Among the portraits is one of Ellen Wilson McAdoo. little daughter of Mr. and Mrs. William G. McAdoo. Other sitters have en Ann Sims, loaned by Admiral and Mrs. William S. Sims; Florence Crowell, oaned by the Assistant Secretary of War and Mrs. Crowell; Lindsay Wickes, oaned by Commander and Mrs. George Wickes, and the children of Capt, and Mrs. Walter Gherardi, Mr. and Mrs. Horace Havemeyer, and Mr. and Mrs. James Watson Webbs.

AND WOLMARK

Joseph Stella puts forward, in his case, the documents that are still miss-ing in the argument re Gauguin, and by giving his early paintings "before cubism" in the same exhibition in the Bourgeois Galleries with the paintings "after taking" proves conclusively enough the Schopenhauerian theory that character doesn't change.

But in reality the change is not so great as might be thought. Mr. Stella still sees the wrinkles in life and puts them in assiduously. In the big panel called the "Tree of My Life" there are quantities of wrinkles, but they really cannot be Mr. Stella's own, since he is, after all, a young man. Mr. Stella's life appears to have been, like Mr. Bob Chanler's, largely aquatic. The forests of weird vegetable forms seem to sway in some deep sea, probably just off the beach of Coney Island. The work reminds the spectator vaguely of the Coney Island picture with which

Mr. Stella first dazzled the cubiatic The artist is better and simpler in a ruge delineation of the Brooklyn Bridge, although he could have simplified still further to advantage. But the emo-tional quality that is sure to be pro-duced by a stroll on the bridge in the curiously wire cut spaces of blue night atmosphere is well suggested. Stella is at his best in moonlight things.
To view the wrinkled old people of his first period is like a visit to a hospital

clinic, and the change to the fresh air of the moonlights is refreshing.

Stells, who made a great change, but could not change his spots. Mr. Wolmark was an aspiring contributer to the Royal Academy, London, when cubism came along and claimed him. He is cussed. As a cubist Mr. Wolmark is fairly academic. That is, he does things in the way they are done. So there is little to say about him as yet.

Christian Brinton, C. Lewis Hind and Mark Zangwill are his sponsors. Of

these Mr. Zangwill is the most enthu "To all who follow art in its modern

places in the Hall of Fame of New York

the features of "The Father of His Country," was long ago selected for a place in the great colonnade. Samuel F. B. Morse, who was of the faculty of the institution, was also a portrait painter, many of whose works survive, but it is as the inventor of the mag-netic telegraph, which he perfected in the Gothic pile in Washington Square, where he was an instructor, that he has his chief claim to distinction

A portrait of Mrs. Norman S. Rose, wife of the author of "Mrs. Jimmie Thompson," will be exhibited in the Babcock Galleries in the summer. It was painted by Arthur R. Friedlander. Mrs. Rose was formerly Miss Eloise de Montfort of Chattanooga.

The "City of Vigo. Spain." by William Sanger, recently shown in an exhibition at the Touchstone Galleries, has been added to the collection of the Hispanic Museum of New York.

That any great organization should

undertake a country wide campaign under the slogan "Art for every home," is a novelty in American life. Yet under this significant motto the American Federation of Arts, a national organization with 225 chapters (some of which number as many as 800 members) and thou-sands of individual members in all parts of the country, has grouped a series of efforts for the improvement of American home furnishings. It has opened an exhibition of prints for home decoration under the auspices of Pratt Institute, Brooklyn, at the Art Gallery of the library of that institute. History, mythology, chivalry, love, the home, childhood, music, patriotism, na-

ture in all forms, figure, landscape and sea sbujects, all are there, and at a figure vithin reach of every purse. Some 400 subjects are shown, the great ma-jority of them being by American ar-tists. Some of the painters represented are Abbey, Alexander, Blashfield, Couse, Cox, Dufner, Homer, Hunt, Innes, Keith, Pyle, Remington, Sargent, Taylor, Thayer, Volk, Wiggins and Whistler. There is also a small group of foreign subjects representing the work of Burne-Jones, havannes and others, as well as reproinctions of famous paintings by old masters. The prints are in various sizes nd finishes, and suitable for framing ind immediate use.

There is also an exceptionally good series of photographs, among them a se-lection from paintings in the Metro-politan Museum of Art, published by the seeks to create a decoration pure and simple, and all forms included in his design are subjugated to this intention. Museum as part of its educational work. The federation will sell at the exhibifar less than the tout ensemble, which ion copies of all of the prints exhibited he seeks to make both beautiful and This exhibition will form one of a mysterious, a harmony of simplified number on tour throughout the country; come forty exhibitions of paintings, form, rhythm, line and color-above all, sclor. In his portraiture there is this

prints, crafts, war memorials, archi-tecture, &c., as well as illustrated lectures on various art subjects being on the road all the time, each in a different city each month.

A New York branch office of

American Federation of Arts has been established under the direction of Richard F. Bach, extension secretary, at the Metropolitan Museum of Art. "Thus he seeks in no way to emulate the mechanical perfection of the photo-

Kerr Eby is a young etcher who saw military service abroad and profited by in his art. He served as sergeant in the Fortieth Engineers, participating in the battle of Chateau-Thierry, the St. Mihiel drive and the fighting in the Argonne. He now has an exhibition of his military prints in the Keppel Galleries, and Capt. Walter J. Duncan has "Mr. Eby may be taken as an example

Announcement has been made of the of one who has had the happiness to profit by his opportunity. probably led to a search for extra impressive material. Just the same, Mr.

"The Backrush," a remarkable example
for a search for extra impressive material. Just the same, Mr.

"The Backrush," a remarkable example
of his characteristic power of depicting
study called "The Cottage," a quaint
demicile painted with appropriate simplicity.

This work was one of his last. It was
in his studio when he died in 1910 and
in his studio when he died in 1910 and
there is no seeing beautifully without has remained in the possession of the premonitions of love. The melancholy Homer family. It never has been pubthat envelops his troops wearlly marching, or hangs like a veil of sorrow over the mud soaked desolate landscapes, is which have sold it to Paul Schulze of Chicago.
"The Backrush" is intensely typical. hope, wears rather a resemblance to a lover's melancholy. He feels a sad joy Homer saw and depicted things in in his bondage. Suffering elevates and purifies; it is akin to revelation. From doing this he often violated the rules its wounds balm and honey are to be extracted. If he complains of his lot, In the foreground the "backrush" ngly yields to it. In his pictures Mr. sweeps toward the oncoming breaker, and the meeting of the opposing forces Eby shows us plainly that he has sucumbed. He makes us aware of the beauty that was its appeal. We cannot water, feam and spray. To the right the graylah brown rocks of the coast line extend out into the ocean and point but sympathize with him, and are happy to share in its seduction.

convinces while it charms, and out leaden gray sky is in complete harof his experience, with rare tact and mony with the gray green waters and adds to the stormy effect of the whole single mindedness of purpose, Mr. Eby has drawn a modest collection of pletures that will appeal with the force of Mr. Schulze has been forming a colold friends to those, his brothers-in-urms, who know the life and have seen lection of American pictures, which already is rich in examples of Innens, ctive service overseas. The charm of Wyant, Twachtman, James Francis Murphy and J. Allen Weir. Besides his he cosey French villages where the comsany found lodging for the night, the odd comfort of the men's billets in haygroup of American pictures which he ofts and farmyards, the simple welcom ntends to present to the Chicago Art f humble peasants and their accompani-ment of cheerful, active children, these homely pleasures as contrasted with the The Municipal Art Society has issued an important special Bulletin, devoted throughout to the subject of New York able mud of the roads or sleep in the inhospitable fields, are memories which the heart holds dear and finds a source city's war memorial, the spirit of which f pleasure in being awakened.

"Viewing Mr. Eby's prints and efined an art, one can but regret that his active duties permitted him so small an opportunity for the exercise of his alents in France. The pictures he offers, owever, we should be grateful for, since hey make a genuine addition to the um contributed by the great war, not as documents merely, but works of art, showing us a historic scene viewed with planning the location, character and quality of such a memorial as the city really desires." sincerity, and with an abiding sense of beauty. Happily for us this artist came back not empty handed, which rouses the hope that, like him, out of the ranks shortly will emerge

> On Easter Sunday a favrile glass me-morial window was dedicated in Christ Spiscopal Church of New Brighton Staten Island: It was given by Mr. and Mrs. Daniel Schnakenberg in memory of their daughter, Anna Kate Bartlett.

The window is of Gothic design and has four openings. The subject is "The Adoration of the Magi." In the centre foreground is the Holy Family, Mary ending over the Child, glorified by rays rom the star, and Joseph kneeling at the side of the manger. A lamb, symbol of innocence and sacrifice, is lying by he manger, and in one corner a lighted lantern spreads a soft glow over the floor and symbolizes the title given to Jesus by John the Baptist, "Light of the World." In the two outer panels, two are the Three Wise Men come from afar to offer their gifts of gold, myrrh and frankmeense to the Holy Child. Though filled with humbleness and wonder, the richness of their robes and crowns of gold merely emphasizing the perfect simlicity of the central figures.
In the background a deep blue mid

night sky, lighted only by the guiding star and the crescent moon, spreads a feeling of spiritual mystery over all. The four shields, emblems of the four Evangelists, are set in the tracery and brought out in rich colors against a field of deep blue. At the base of the win-dow is the text, "All nations shall come and worship before Thee," a prophecy

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FORAIN

Jerome Myers

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Kraushaar's are quite enough to check the frivelous from thinking that art is merely speed. The drawing in them is as dazzling as the Forain draftsmanship always is, and in addition there is an uncanny instinct for the use of paint and color. But if the technique were negligible, which it is not, the mere knowledge of human nature that is displayed would make these paint-

ever present even in the skeletonized

groups that often seem etched as by a

aplash of vitriol. The painterlike touch only comes to those who paint, and

Forain was an "illustrator," like Dau-

nier, who was as equally great with the

brush as with the pen.

The five paintings now on view at

ings memerable. Forain knew people as a great doctor might have known them. His was a drier wit than Dr. Rabelais's, but he obtained it in the same way, by watching people when off their guard. Rabelals saw them into their guard. and out of the world. Forain saw them into and out of jail. The court room has had a curious fascination for him all of his career, and countless have seen his studies of the juges d'instruc tion and the avocats who pace the Salle des Pas Perdus.

But for that matter how irresistible hese people are in France as material. All Europe, in fact, has the advantage over us also in their courtrooms, which are backgrounds for drama not to be cavilled at. Balzac spent as much of his time in them as Forain and never came out empty handed. By a piece of luck I happened myself into the celebrated trial of Mme. Caillaux, and I thought at the time that I had not seen so perfect a mise-en-scene for a trial

since the Irving-Terry production of The Merchant of Venice." Under the circumstances the New fork public owes Mr. Kraushaar a spe tial gratitude for his efforts in behalf of one of the greatest of modern mas-

ters.
With the Forains are being shown Jerome Myers's new paintings and drawings. Mr. Myers's style is now familiar, and it is pleasant to note that he tends to become more and more of a figure, since his art is genuine and rare. His work has nothing in common with that of Forain save that it is just as personal. In one way Mr. Myers provides a direct contrast, since Forain's preoccupation was continually toward uplification, whereas Mr. Myers's gets

more and more complicated. He continues to go to the East Side streets for his inspiration, but his playground pictures begin to be as densely populated as the canvases of Braughel His color seems to be richer than it used to be, and takes on an especial brilliance this year, comparable to en

PAINTINGS BY FROMKES AT MACBETH'S GALLERIES

Maurice Fromkes and his picture have the capacity of making friends, which is one form of success. A half dozen times during the winter quite disinterested persons have taken me aside to tell me of the great merit of his pictures, and now at the Macbeth Gallerles, where they are being shown. I heard the words "beautiful," "wonderful," being used by women in accents of undoubted sincerity. It is a fortifying experience for any artist to meet with a response, so the effect upon Mr. Fromkes's art doubtless will be bene-

Mr. Fromkes, however, is not an in novator. Evidently he has fallen des-perately in love with old enamels, Chinese lacquers and the like, and not only studies them as still life but tries for and obtains a great deal of the quality of enamels, even when painting flesh. In this his style naturally recalls In this his style naturally recalls that of the late Henry Golden Dearth. He appears to lay the paint on with a knife or to manipulate it with a knife, and this to such an extent that the artist's real impulse might be held as leaning toward abstract art, for the "literary" element of the work, which is

following, is secondary in his own mine to his preoccupations with technique.

The children in Mr. Fromkes's portrait are painted with feeling, and the prettiness of the modish lady sitters is reproduced sympathetically, but the feeling for character in them could scarcely be called great. For that reason the artist seems to be at his best in a landscape with houses, where he was not hampered in the least by the "likeness" in securing his beloved enamels. All the paintings, it should be added, have

marked decorative value.

Miss Hildegarde Hawthorne writes of these pictures as follows:
"To look at these pictures by Maurice Fromkes is to receive an immediate im-pression of joyous virility. Here is work by a man who knows how to paint and who loves to paint a man who cherishes a veritable passion for beauty. So much is evident to the briefast survey. Each canvas gives to the beholder that rare and fine delight which it is in the power of beauty alone, beauty keenly felt and exquisitely transcribed, to give. "Fromkes realises the emotional qual-ity of color. His color is as fine as that

of any modernist, plus beauty of design and clarity of interpretation. These canvases glow. But however radiant his color may be it is always subtle as well as brilliant, flowing like the lines of his compositions. Many believe that a property should be a decoration as well



porary opinion is of necessity colored life of people, and our gratitude is due by many extraneous considerations, and to all who brighten the drab vistas of Time alone is the great judge.
"The verdicts of twenty and twenty-

NOTES AND ACTIVITIES IN THE WORLD OF ART

His color is good, although arrived at intellectually. Mr. Brown, in short, is the valuable in all art of whatever excessively able, and there seems to be school lies far beyond the focus of the no reason why he should not aspire to academical honors. He composes satisfactorily and has an unfailing sense of what constitutes picture material. Most of his themes are grandiose, great untains and wide prospects, but the houghts of a New York exhibition sale of a masterpiece by Winslow Homer

SHOWS BY STELLA

But the bourgeoisie-and here, of course, the proprietor of the shop is not referred to-will be vastly astonished that one who could paint with such early Flemish fidelity to wrinkles as Mr. Stella displays in his portraits should care to throw this valuable asset overboard for such uncertain returns as sublism as yet affords in America, and when they see the kind of cubism Mr. Stella goes in for now they will gasp

ests of art, of our city and of our soldier The dinner is not exclusively for showing now at the Kevorkian Galleries and doubtless would like to be dis-

slastic. He writes: manifestations Wolmark is an outstand-

ommittee has in charge.

The same subject will form the topic for discussion at the annual dinner of the Municipal Art Society to be held at the Hotel Astor on Thursday April 22, where speeches will be made by representatives of the city govern-ment, the American Legion and the various art societies, and an opportunity given for all those interested and conerned to present their views in the hope that permanent advantage may result from such an interchange. The society lopes thus to make the dinner a clearing house for all projects that have been advanced and have raised a standard around which it is hoped to rally all those having at heart the best inter-

nembers of the society and an invitaof the city to attend and participate in this discussion. It is particularly hoped that art societies, patriotic and military societies will form their own groups and special table provisions will be made for this. Three American landscape painters

Homer D. Martin, George Inness and Alexander H. Wyant, nominated for "It is gratifying to know that contemas a painting. That it should express
as a painting. That it should express
something worth expressing in a way to
give delight. This is Fromkes's belief.
He paints whatever subject he chooses
be it still life, landscape, portrait, first
and last as a thing of heauty, reflecting
his love of light and radiance and color.

"It is gratifying to know that contemporary critical opinion was fully awaks
porary critical opinion was fully awaks
to the fact that Beardsley was a great
of the most modern schools of painting,
for the new vision. He
of Winslow Homer, painter of the moods
of the sea, has been approved by the
some for the most modern art hitherto not considered
for that American Pantheon. The name
of Winslow Homer, painter of the moods
of the sea, has been approved by the
statical department of the Tiffany
Studios of New York

University. represent one phase in
the high priest of the new vision. His
tollowers are innumerable. He it was
who brought that great splender of
spoken for that American Pantheon. The name
of Winslow Homer, painter of the moods
of the sea, has been approved by the
Studios of New York
Studios of New York

In personality. For he is the ploneer
of the most modern schools of painting,
for that American art hitherto not considered
for that American art hitherto not considere